and danger. Here the enjoyment lies In the excitement itself, in the victory over tedium.—The memory, too, of unpleasant things, so far as they have been overcome or make us appear interesting to the listener as subjects for art (as when the singer describes the mishaps of a daring seaman), can inspire great joy, the credit for which is given to art. —A more subtle variety is the joy that arises at the sight of all that is regular and symmetrical in lines, points, and rhythms. For by a certain analogy is awakened the feeling for all that is orderly and regular in life, which one has to thank alone for all well-being. So in the cult of symmetry we unconsciously do homage to rule and proportion as the source of our previous happiness, and the joy in this case is a kind of hymn of thanksgiving. Only when a certain satiety of the last-mentioned joy arises does a more subtle feeling step in, that enjoyment might even lie in a violation of the symmetrical and regular. This feeling, for example, impels us -to seek reason in apparent unreason, and the sort of aesthetic riddle-guessing that results is in a way the higher species of the first-named artistic joy.—He who pursues this speculation still further will know what kind of hypotheses for the explanation of aesthetic phenomena are hereby fundamentally rejected.

120.

NQT TOO NEAR.—It is a disadvantage for good thoughts when they follow too closely on one another, for they hide the view from each other.